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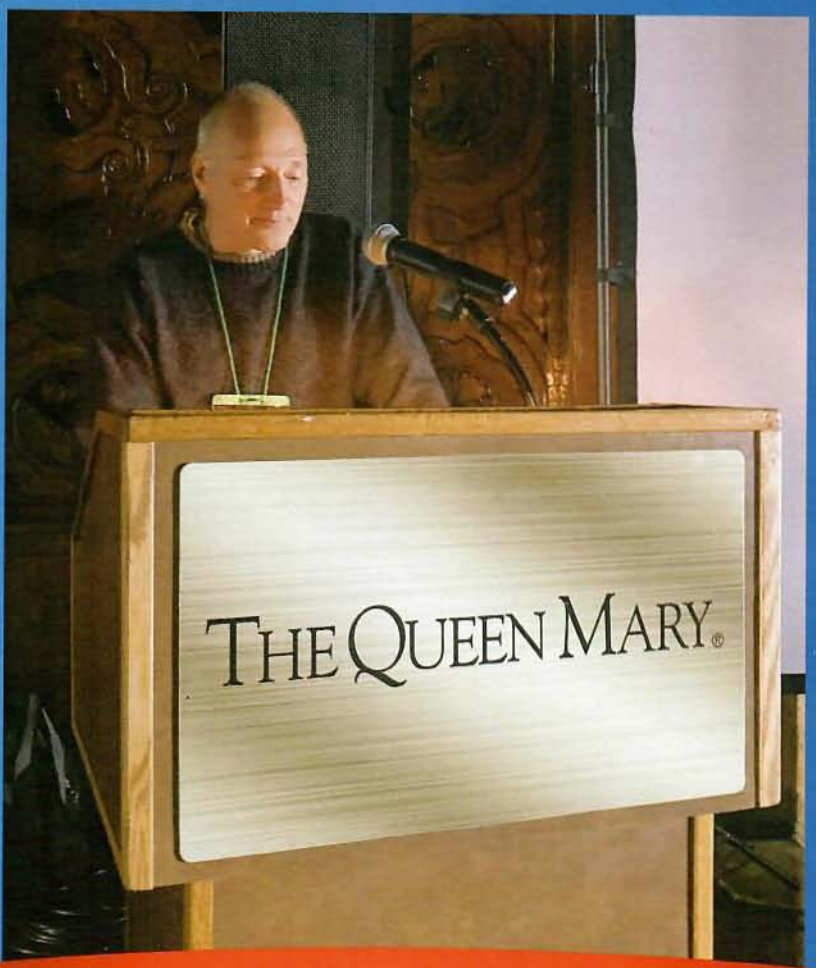
collecting... projecting...

the magic lantern Gazette

and sharing



SPECIAL 20TH INTERNATIONAL CONVENTION ISSUE

OUR PRESIDENT, KARL LINK, OPENS THE CONVENTION

The Magic Lantern Society of the United States and Canada

www. magiclanternsociety.org

President's Message

With the year 2024 nearing its end, and the coming year 2025 marking already a quarter of a century of moving into a new millennium, one cannot but see that change is no longer on the horizon, but about to happen (if it hasn't already done so without being immediately apparent just yet).

Exactly what kind of change this will be is probably easier to predict than any of its long-term effects; suffice it to say that we can easily agree with Prince, now King Charles III who was quoted of saying: "There will be changes!"

As far as the Magic Lantern Society is concerned one change that we cannot overlook is that one age group will be replaced by that of another generation, whose attitudes, expectations, and goals will be different.

Two important events in 2024, the death of Kentwood Wells, former editor of the Magic Lantern Gazette and late editor of the Magic Lantern Research Supplement, and the 2024 Convention of the Magic Lantern Society of the U.S. & Canada in Long Beach, CA foreshadow just what kind of change we are about to see.

With Kentwood's passing the Research Supplement is no longer available unless someone steps in to replace it in some form. This may or may not happen, as a younger generation increasingly utilizes other forms of communication than the printed word, an old-fashioned method of communication, rarely used nowadays, except by freaks as I was told by someone much younger than myself (the term freak used here in a good way, and in its 21st century usage and meaning, as I was given to understand, which should not to be confused with what an older generation might be thinking of).

Forthcoming Events

See inside back cover.

Which brings me to the 2024 convention in Long Beach; a very interesting and in many ways gratifying event for all those interested in the Magic Lantern and related fields.

One of the most significant differences to other conventions was not only the number of performers who were younger than our usual average, but the kind of elements they brought with them. In a very packed program with a great variety of topics and performances the one thing that clearly stood out was an emphasis on the artistic element, the way the magic lantern was used, could be made use of, in giving a show. These shows were not restricted by conventional ideas of what a truly historical Magic Lantern show was supposed to be, or what would constitute an actual phantasmagoria show re-enacted for an audience interested in historical exactitude. The historical part, the fact that a magic lantern and slides were used, is undeniable, but their use and application is open to interpretation and experimentation. Old technology used within a 21st century context. No re-enactment per se, but a new or different way of seeing, looking at, and doing things.

That same new and different attitude seen on a very practical level was perfectly illustrated by Jason Anderson, who 3D printed a chromatrope after seeing one. Or by Matthew Kneebone's use of an LCD screen for projecting with a stereopticon. Why not?

From these examples we may catch a glimpse of what's coming. Of what we as a society can expect from the near future. Of what kind of collecting, preserving, and showmanship there will be, and above all what kind of magic lantern activity we may see in a few years' time.

Karl Link

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2024 Convention of the Magic Lantern Society of the U.S. & Canada in Long Beach, CA Sept.19-21, 2024

(A report by Karl Link)

This report is based on my impressions, understanding, and my memory of what happened. If the actual facts should be different, or not right in some way, I apologize.

Please allow for some mistakes, errors in judgment, and such. All these (and more) are entirely mine, and if you feel they do need correcting, please write the editor so that your comments and corrections can be added.

In my defense I will say that I did not always catch every word that was said or understood all that was presented. My notes are not complete, sometimes illegible, or no longer make any sense to me now. With these words in mind, here is what I saw, heard, and experienced. Note: ML = Magic Lantern; LS = Lantern Slide(s).

Arrival

Long Beach, CA is just far enough from Los Angeles to not be considered a part of that large city, but driving along the highways you will find it hard to tell where one ends and the other begins. You know for sure once you see the ocean and of course there is that stretch of beach and Long Beach Harbor, a commercial port with plenty of trucking coming and going.

At first you don't see the Queen Mary, too many high-rise buildings blocking your view but then you make that turn and she comes into view, appearing somewhere out there at some distance, quite a sight.

You don't realize just how big this ship is until you stand in front of it looking up, trying to find out how to get inside.

The MLS of USA & Canada Convention Center

As we arrived at the Queen Mary front desk, we were told at check-in that the AC was the AC, it was what it was, and nothing could be done about that. But, in case we needed it, they would provide us with blankets if we wanted. Blankets we were told were available from the front desk by request. We thought it was all a joke. It wasn't. They were only honest and upfront about it. Which we found out during our first night in our cabin. We eventually did request blankets after finding only one in our cabin and were told they would be delivered to our cabin soon.

And they were; twice actually. Which changed our situation from having had too few blankets (only one) to now having too many, which by then was just about right, we felt.

One learns to make do when on board a ship. It begins when you open the door to your cabin and suddenly find yourself walking into a not very wide entryway. As you start taking in your accommodation you begin to realize you are stepping not only into a room with original 1930's wood paneling, but the mirror on the wall, the lamps, glass shades, even the light switches (little knobs!) and most of the interior décor, all is period original! OMG! You check the bed just in case and thank you no, it is not original, but who knows, because I can hardly believe my eyes, are we really supposed to use a 1930's Art Deco sink with original fixtures? (unbelievable!). And is that a matching shower? I quickly check and while they did leave the original four handles for choosing to shower with either cold water, hot water, cold Salt water or hot Salt water (would have loved to try that one!), sadly gladly our shower options and fixtures are the usual contemporary standard.

The President's Cabin

But what fascinated Katrin the most and perhaps it is something for all engineers among us was the toilet flush, which was an odd old-fashioned (Art Deco?) lever operated system, opening and closing a valve by manually pressing down that lever. It worked just fine once I got used to it.

Talking to other guests we later did find out that while other rooms for the most part were very similar in style and standards, every room was also different in some way. Of course, we were on A-Deck, which did mean something, but I never found out just what that was. Except perhaps that most of the historical ghost appearances seemed to have occurred on B-

Deck. M-Deck was above and is where the King and Queen used to have their rooms. Anyways it took us at least two days to not first lose our way among the long sloping halls of A, B, and M Deck, and somehow make our way up this way, or down that way, and down and up again to the Promenade Deck, which is where the convention was held in the Royal Salon.

Of course, the Queen Mary is permanently moored and not underway in a strict sense, riding at anchor, but the tides made for a little up and down motion, hardly noticeable, still, with the ocean breeze coming in through our portholes with just a little imagination you could easily see yourself on an ocean cruise. With the added advantage of not having to deal with seasickness, staying on the QM moored was a better way.

Long open decks for leisurely morning walks, on weekdays practically all to yourself, was a nice start to our day. There were two restaurants, and a small convenience store for early morning coffee, tea, muffins, and other things you may want. And for those who love Art Deco bar life, a beautiful example of it was open every afternoon at the very front (bow) of the Promenade Deck.

For those interested in the history of the ship, its passengers, crew, and the Cunard-White Star Line, there also were very well-done historical exhibits and displays, mostly in the bow and some in the stern. Guided tours were also available routinely every day.

Photo: Matt Schnittker

What about the entertainment part? The 2024 convention of the Magic Lantern Society of the U.S. & Canada! It was held on board the ship, we were on board, the ship was anchored, never left the harbor, and we never left "the boat", not even once until it was all over.

Day 1

Official start of the 2024 Convention of the Magic Lantern Society of the U.S. & Canada was at 1pm on Thursday September 19, 2024, when Convention host Matt Schnittker and President Karl Link were welcoming everyone to the event. Earlier that day however, Terry Borton had already been giving a Performance Workshop, and a little later Melissa Ferrarri had a workshop on the Principles of Lantern Slide Animation. Both workshops were well attended with much interest in what was being said, and many questions being asked and answered.

After the welcome the program started with Matt Schnittker who talked about his experiences with different light sources for performing lantern shows with old projectors. This included the pros and cons of using Halogen versus LED lights, as well as a good way of dimming your lantern in each case; a challenge in itself.

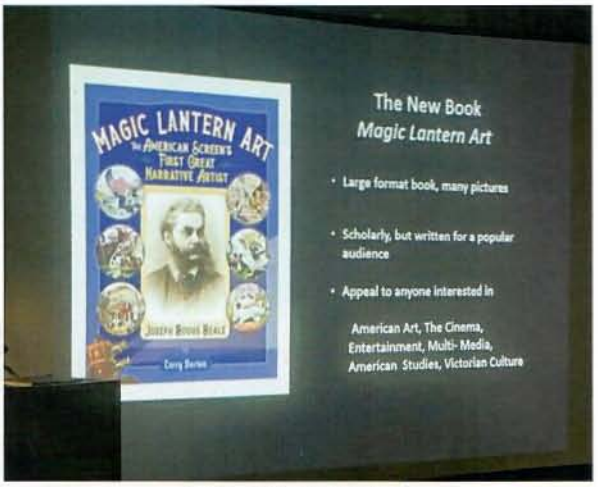
One example, Matt's primary single ML has a 12V battery which is great for venues without access to electricity, provides sufficient light (about 6000 Lumens), and will last for hours.

An important factor Matt pointed out is that while brightness of a light source does matter, the directionality of its light matters even more. He always uses a light meter to measure every light he uses or wants to use. He now prefers single LED lamps but believes that Chip-On-Board LED lamps have a lot of potential.

One disadvantage of low voltage battery operated LED lights is that you need special dimmers, whereas dimmers for 120V plug in the wall LEDs are easy to find and use.

Next was a presentation by Terry Borton on Magic Lantern Art, which was an overview of Joseph Boggs Beale's work and his importance as a ML artist, with special insights as well as explanations. The talk was based on Terry's book (Magic Lantern Art: Joseph Boggs Beale, First Great Narrative Artist of the American Screen) which before the talk was still available at amazon but had sold out soon after. Terry followed this up with an abbreviated mini show featuring parts of the illustrated LS stories Casey and the Billy Goat, and The Raven, accompanied by Ben Schnittker on piano.

We then were treated to a historically interesting


MAGIC LANTERN ART
The New Book
Magic Lantern Art
• Large format book, many pictures
• Scholarly, but written for a popular audience
• Appeal to anyone interested in
American Art, The Cinema, Entertainment, Multi-Media, American Studies, Victorian Culture

Terry Borton's new book

Photo by: Matt Schnittker

presentation by Jorgelina Orfila and Francisco Ortega entitled: The Magic Lantern and the Institutionalization of the Discipline of Art History: The Creation of Modern Art.

Jorgelina and Francisco are Associate Professors in Art History and Graphic Design respectively at the School of Art at Texas Tech University. Their work focuses on the importance of 19th century lantern slides in changing the way Art was perceived, seen, and treated, particularly in the discipline of Art History. That change is connected with or became possible because of the wide availability of photographic LS which allowed for comparative art techniques to be used by anyone, including art students, art historians, as well as other professional and amateur art societies, in the form of LS shows.

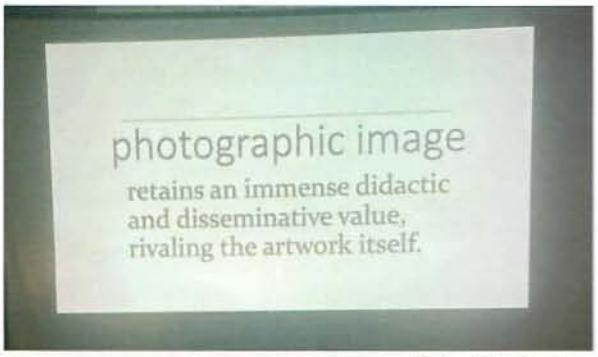


Photo: Matt Schnittker

The oral narrator, the LS image on the screen, and the audience provided the three essential ingredients in a process which brought art within everyone's reach in an open public space so to speak. It also allowed easy comparison of art pieces, for example the landscape in the art of Bellini paintings, easily seen side by side, or slide by slide. This enabled artists to establish parameters for the analysis and categorization of art. Art moved from where "a painting was an object of defined order of color on a flat surface" to a new concept in Modern Art where a painting is merely "material".

The presenters also had more to say about the use of the word "screen" but I didn't quite catch all relevant information. In their final conclusion the two of them said that "The ML represents an interaction of art and technology".

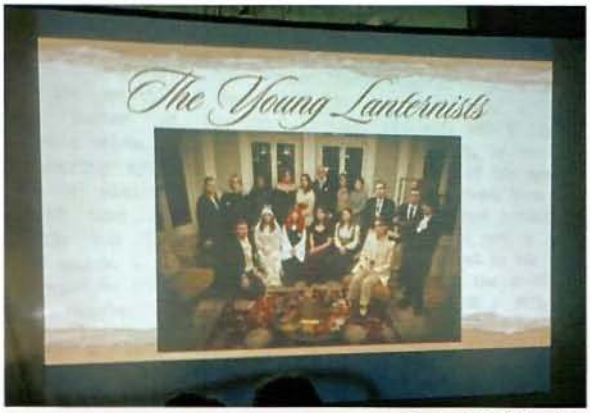


Photo: Matt Schnittker

After a brief break we were treated to a very different kind of presentation by Emma Strauss: The Spirits of Phantasmagoria Rise Once More: Young Lanternists.

Emma was speaking about her personal experiences and those of her college classmates when they decided to stage a phantasmagoria show of their own after seeing a modern lantern show. Their journey of magical experiences as well as new experiences while dealing with the many decisions and difficulties to make their show happen without always knowing how to solve all the myriad things that needed to be done leading her and others to a new appreciation for entertainment and entertainment practices and technology. The following two quotes will give you an idea of what Emma was talking about: "There is something to be said between the experience of the physicality and the illusion. Between the lantern, the slides, and the screen, many things could and did happen."

And so, without any previous experience Emma and her classmates put on a phantasmagoria show, which the audience liked very much; the show was a success for everyone and for Emma in more ways than one.

After Emma Strauss a personal story of another kind was presented by Larry Rakow: Mixed Mediums: The Magic Lantern and 19th Century Children's Books.

This was about moving slides, moveable books and their interrelationship, as well as the similarity in both content and physical arrangement.

Larry showed examples of different types of mechanical movements employed in both books and LS,

going from single slip slides to double slippers, chromatropes, dissolves, joke slides, panorama slides, changing head slides, moiré patterns, upside down images, and so on. All his book examples were taken from 19th century books published for children. These books were not unusual or singular publications, but were published, sold and bought quite commonly in many places and many different countries. Some of the books Larry mentioned are: Dean's New Book of Dissolving Pictures, The Shadow Book, The Motograph Moving Picture Book, The Magic Lantern Struwwelpeter, Peep Show books, and others. As a bonus for all those interested in such books Larry had brought with him over a dozen of them, which he very graciously allowed us to handle, look over, admire, sigh over, and even purchase. For any book lover a rare treat indeed! By then it was time for a break followed by the convention dinner which was taking place in the same room as all the presentations.

After dinner we were cautioned that the next presentation "For Mature Audiences Only" was not for everyone, and that the usual age restrictions applied as per law, etc. This was because Matt Schnittker was now sharing his "special slides". He told us how he came to own some in the first place, without really trying, got more, without specifically asking, and what he was able to find out about the origins behind the making of such LS. For most of them there is very little to tell, because he could not find out where they come from, or who made them, and so on. He did find a little more information about Oscar Gustave Rejlander (1813-1875), a well-known photographer active in Victorian England whose work included photos of nudes and "undraped" children. Matt also discovered that similar nude illustrations were made by illustrators in the 1840's. Almost all of Matt's slides were pictures of posing nudes, the type often listed under such categories as Art Model views or Risque images.

The program continued with a presentation by Sara Velas and Ruby Carlson: Illuminating Projections at the Velaslavasay Panorama.

We were introduced to the history of the Velaslavasay Panorama, located in Los Angeles, CA, and its many different exhibits, illustrated lectures, film screenings, and programs featured there over the years. To name a few, a cranked moving panorama with actors about the Gold Rush in CA; an exhibition of old cell phone technology; a slide lecture on American Tourism and its connection to Nature; a program in conjunction with Yelena Zhelezov featuring Cold War images; The Affair of XYZ; Ton Psychologie (a program with musicians); Pre-Cinematic Entertainments in Mexico by Jose Antonio Rodriguez; From Dole to Pole, a program with Erkki Huhtamo, and many more.

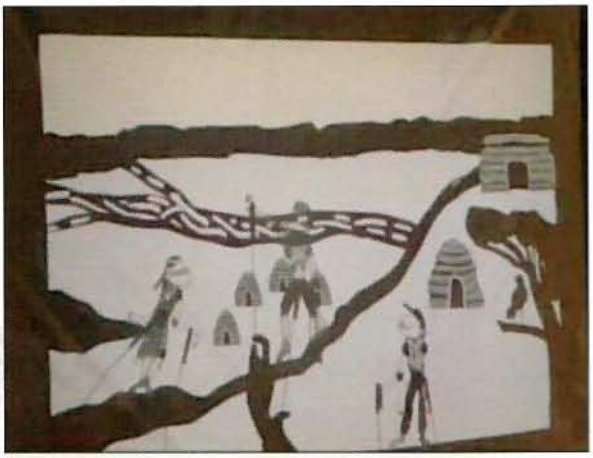
Sara then explained the technology behind panoramas, including some of the techniques used to create its illusion of space, the early history and creation of panoramas by Robert Barker (1787 patent), Robert Fulton and others, the three types of panoramas (encircling panorama, half circle panorama, and moving panorama), common themes shown in panoramas (travel locations, religious topics, battle scenes), pictures of old Los Angeles panoramas, locations of panoramas in the past and today, including the current panorama exhibition at the Velaslavasay: Shengjing Panorama, a visionary view of everyday life in Shenyang, China circa 1910-1930. For those interested, you can find more information on Wikipedia or the Velaslavasay Panorama website.

Photo: Melissa Ferrari

The day ended with a performance narrated by Nicole Dumaguindin: Two Chicanes in Search of a Pueblo, and El Sofa: Shadow Puppetry. This was a group performance by seven members of Solstice Theatre IE, a team of around 30 members. All shadow puppets were handmade. The performance was divided into three parts each telling stories of Chicanes life created by members of the group. Part One, Two Chicanes in Search of a Pueblo was a shadow puppet rear projection told in a more traditional style based on Indonesian Shadow Theater infused with Central American Art. It centered on what happens to two chicanes as they go looking for a place with less air pollution.

Part Two, El Sofa, was a cranked shadow theater performance, another humorous story described as "a playful surreal blend of techniques on a crankie theatre".

The final part, Part Three, was a premiere, with the story and its shadow puppetry still in its experimental not quite finished form. Again, a rear projection shadow puppet theater, it was about "Working in a



Warehouse" employing Chicanes, and what happens when opinions are divided on how to run the place.

Solstice Theatre IE has no digital presence and focuses on bringing live theater to communities and people who are often not exposed to theater or the arts.

Day 2

The second day started early in the morning with the ever-energetic Terry Borton moderating a discussion about the Magic Lantern Gazette Research Supplement, lately edited by Kentwood Wells.

This was followed by Christine Veras, an Assistant Professor teaching and researching the History of Animation at the Bass School of Arts, Humanities, and Technology at UT Dallas. Her presentation: "The Legacy of Magic Lantern Shows and Their Impact on Today's Filmmaking Technology and Techniques" gave an overview of techniques used in animation as for example Replacement Animation, Limited Animation, Two State Animation, which are used in today's animation productions, but have much earlier counterparts which essentially realize (or utilize) the same effect in such earlier devices as slip slides (Replacement Animation), changing head slides, production techniques used by George Melies in his films, or in thaumatropes (Two State Animation). Often such devices work despite their relatively simple and/or basic method, "because our eyes are very forgiving" (quote); typical examples are 2-stage or 3-stage animated slipping slides.

Techniques and principles familiar from Shadow Puppetry and used for puppet animation can also be found in certain Magic Lantern Slides or articulated slides (an example many of us know very well from Terry Borton's shows is the acrobatic monkey). In contrast to effects produced by simple few-stage animation techniques, lever activated slides do produce a very detailed animation effect, and even long animated actions are possible as exemplified by 19th century devices such as the Wheel of Life, or the Choreutoscope. And finally, there are "Special Effect" slides, such as a ship in motion, kaleidoscopic

Photo: Matt Schnittker

slides, chromatropes, and the Cycloidotrope.

Christine finds that film editing techniques, camera movements, and transitions and dissolves are all represented in 19th century media technology and welcomes any further information on devices she may not be familiar with.

The program continued with Matt Schnittker who used original 1920's-1930's Ensign Disney LS sets to tell the story of Mickey Mouse in the Castaway, followed by The Three Little Pigs (and a big bad wolf, voice - Matt Schnittker) musically accompanied by Ben Schnittker on piano.

We now come to Stephanie Delazeri and her talk whose impressive title: An Overview of Erotic and Pornographic Magic Lantern Slides and Their Broader Historical Context was well deserved, very well researched, and well presented. To abbreviate it to plain "Sex and the ML" would be a gross injustice and a misrepresentation. Everyone was warned beforehand that this was no longer only naked nudity or whatever, but the real thing, so watchers beware,

Photo: Melissa Ferrari

make up your mind, make sure you do want to see this (or not). No under aged permitted, and so on.

Those who remained were introduced to the kind of slides you normally never see, and few actually own. Stephanie covered examples of illustrations ranging from mild allusions to hardcore imagery. Her presentation went far beyond the images themselves, introducing us to the historical background of these slides, reasons for their existence, the ways they were used, the people who made or introduced some of these, and their coexistence with other forms of illustrations depicting the same themes. Two examples may suffice to show the range of Stephanie's presentation. James Berry, a late 19th century lanternist in England (executioner in his real job) who used virtually the

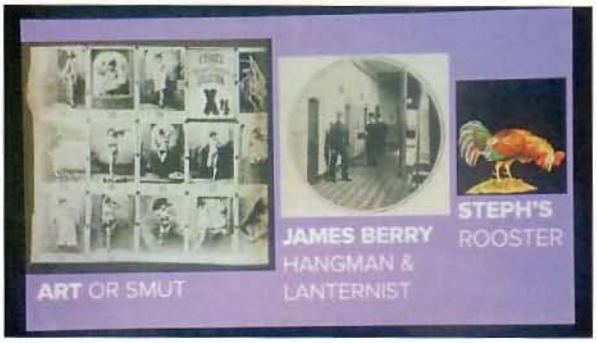


Photo: Matt Schnittker

same slides to promote quite different standpoints, tailored to his respective audience; apparently quite successfully.

For those concerned about the situation in the U.S., Stephanie had some interesting news. There were no sex slides made in late 19th century America; not any to be found. During that time a strong and large religious revival movement prevented their produc-

ABOUT THAT AMERICAN PORN...
Victorian Era USA 1860-1910 (approx.)
Second & Third Great Awakenings - Protestant religious revivals in the US
"shift from emphasis from 'personal sin' to 'social sin'"
- 1873 - "first of its kind in the Western World"
- Made it
The law also made it a misdemeanor for anyone to sell, give away, or possess an obscene book, pamphlet, picture, drawing, or advertisement." (federal offense to disseminate birth control and abortion meds through the mail or across state lines)
- Still active law (albeit with amendments) and now back by popular demand!

Photo: Matt Schnittker

tion and acceptance here. Also, the Comstock Act of 1873 effectively prevented their distribution by mail. The act is still in effect today, although amended several times over the years.

After a break in the program, Laurie Bolewitz, the Project Management Coordinator in the Publications Department of the Getty Research Institute, introduced us to the Getty Research Institute's Optical Treasures. The Getty consists of several buildings and departments with lots and lots of objects including a collection of cinematic and optical devices. The Pre-Cinema collection of Werner Nekes is there as well. All this material is available online in some cases, while some is only available physically after some paperwork. Should you have difficulty finding something, or with the paperwork, Laurie may be able to help. Laurie then showed us pictures of her work at the Getty dealing with several of the items they have. I still can't get over their elaborate, state-of-the-art, over the top treatment of what I would consider a very common stereopticon style projector normally banished into some dark corner of our house where it may well remain until it disintegrates out of existence without ever being missed. In any case, what the Getty and its people do to preserve items such as lanterns, how-to books, and ephemera

Part of the Getty's magic lantern collection.

Photo: Matt Schnittker

with depictions of MLs is very impressive. Laurie explained that the Getty website has two QR codes you can use. One will take you to the Getty collection; the other will take you to the ML collection.

The next presentation by Melissa Ferrari: Semper Virens was a visual feast. It was preceded by a short introduction explaining the kind of themes being touched upon, such as redwoods, ecosystems, and strange creatures. A very unique show, using Melissa's own self-made slides, complemented with music and sounds, including spoken text from newscasts(?) I believe.

Daniel Barrow is a visual/performance artist known for his live projections. You can find an example of his work on youtube under "House on Fire and

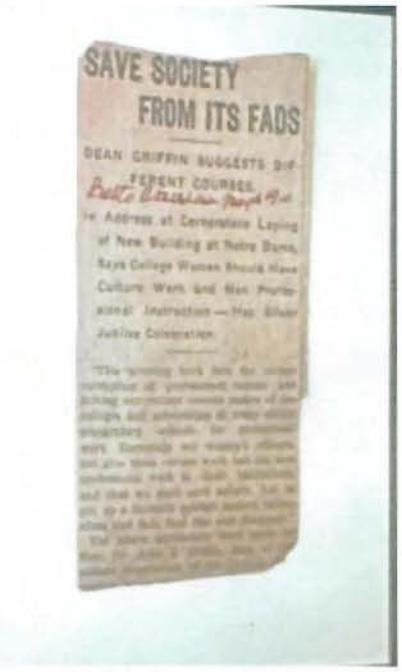
Melissa Ferrari presents Semper Virens to a rapt audience

Daniel Barrow uses an overhead projector in his presentation

Photo: Matt Schnittker

Learning to Breathe Underwater", a multi-projector installation. Daniel introduced his work, including a digital magic lantern show about a teenager, and demonstrated how he does what he does, and his reasons behind all that he is doing. You got to see his work to understand, trying to describe it doesn't really do the trick. I especially enjoyed seeing the use of an overhead projector in his performance. For more information, please go to Instagram or his website: https://danielbarrow.com/

Next was Nicholas Miller who is Professor of English and Director of Film Studies at Loyola University Maryland. His talk was about "A Curious History - J.J. Griffin and the Use and Abuse of Magic Lantern Slides" (from what I remember), which illustrates the realization that lantern slides can be used in multiple ways, depending on the intentions of the lecturer. The slides, about 3000 in number, are from different makers such as McAllister, Williams Brown & Earle, and others. They are in the Loyola Notre Dame Library Archives and were used by Rev. J.J. Griffin in his lectures at the College of Notre Dame of Maryland, Catholic University, and possibly other colleges or universities. They cover subjects like tourist locations, science, and so on. He also used



The Revd Dean Griffin, described by Prof Nicholas Miller

Photo: Matt Schnittker

self-drawn slides, especially in subjects like Geology or Science. J.J. Griffin (1859-1921) had a long and successful career teaching, chemistry being one of his specialties, and apparently used these slides for his lectures within a typical context of the U.S. Educational System at that time.

Griffin used his lectures and speeches as an instrument to exercise his influence on "how things should be", which being a Roman Catholic priest (ordained in 1885) were leaning in a specific direction. Despite his apparent success as an educator, Griffin's own sister felt only contempt for him. Accusing him of ignoring her and not being a good brother, she was quoted as saying: Why was he always so good to outsiders, but not to his own sister? As an interesting side note, Griffin was instrumental in helping with the development of a toxic gas (Lewisite) originally intended for use in WWI but never actually used as such.

Mindy Johnson is a leading expert on women's roles in animation and film history and her presentation underscores that claim: Bessie Mae Kelley: Titles, Slides & A Woman at the Dawn of an Industry, was a talk focused on the long overlooked and forgotten

contributions of early animator Bessie Mae Kelley. Mindy's book is to be published soon, so we were asked to please not take any photos. Mindy told of Bessie Mae Kelley's history as an artist and animator from her earliest years working on LS(?) in her hometown picture theater, to her move to Bray Productions in 1917 (where she met Walter Lanz). She also worked with Max Fleischer, Paul Terry, and others, and she drew something which does look a lot like, can you believe it, Mickey Mouse? Ok, so yes, she did a cartoon mouse, but to say hers was the inspiration for Mickey would be a stretch and would be years ahead of "the mouse". Bessie also made an animated film based on the comic Gasoline Alley, but the film did not go far and was destroyed by natural neglect. When Burton Holmes of Travelogue fame opened an Animation Studio, Bessie Mae Kelley did make some of these animations. After work-

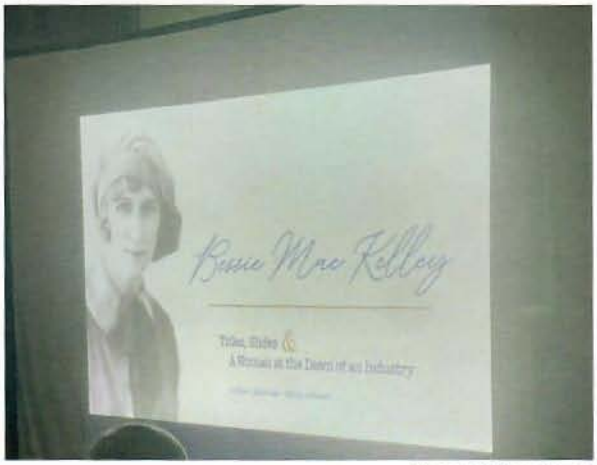


Photo: Melissa Ferrari

ing on visual effects for other projects she moved to Boston in 1925, and later started to work on her own in various ways, for example as part of the Chautauqua Lectures program, the Lyceum Magazine, giving lectures on animation, doing illustrations, sketch work, Christmas Cards, and other work.

To top off her lecture with a sparkle, Mindy ended it by showing a restored version of the 1921 Flower Fairies animated film by Brinner Studios (Chicago), featuring artwork by Bessie Mae Kelley.

Janelle Blankenship's talk "Glowing Color: Hedwig Wollner-Beuk, Secession Artist and World Panorama Proprietor" told us about a family who owned and operated a Kaiser Panorama in Vienna for over 80 years closing finally in the 1950's. Janelle Blankenship is an Associate Professor of Film Studies at the University of Western Ontario. Janelle told about the invention of the Kaiser Panorama by August Fuhrmann and that it was introduced as a tool for education. By the end of the 19th century the Kaiser Panorama or World Panorama had cornered the market for such forms of entertainment/education in all major European cities. It offered virtual travel presented in the form of a large stereoscopic viewing device with each stereoscopic glass slide moved on to a next one in regular intervals while the viewer was sitting or standing in one place. Kaiser Panoramas were run by different operators, not all of them successfully, but the Wollner Kaiser Panorama at

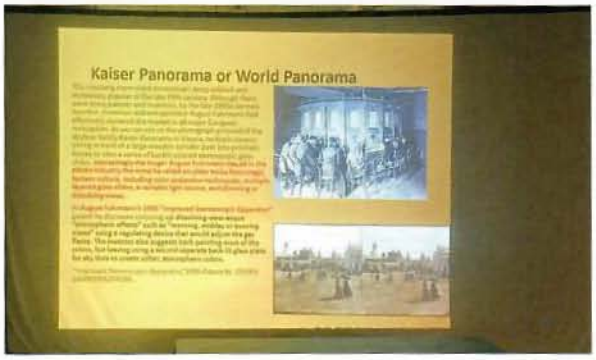


Photo: Matt Schnittker

Kolowatring Nr. 4 in Vienna was very successful. This was due in part to the Fuhrmann monopoly, but even more so because of the Wollner's ability to adapt to and effectively use trends of the time, which is particularly the case for Hedwig Wollner-Beuk, the last Wollner to run the family's panorama.

Hedwig Wollner-Beuk (1890-1956) inherited the panorama from her uncle in the 1920's. At that time it had a nautical theme, not surprisingly as her uncle was a former naval officer. Until then Hedwig had been active in art projects, becoming well known as the artist behind a postcard series featuring scenes of actors, actresses, artists, and other theater related persons as seen behind the scenes. As an artist Hedwig was influenced by the Secessionist and Symbolic Art movement, but in 1927 she turned to a new medium, the panorama. She hand-colored numerous glass plates using a special application of color behind the photos known as "Atmospheric Coloring". She went on photo journeys to obtain interesting photos, for example the White House (colored!). And she worked on dissolve views for stereoscopic glass plates. She continued with the panorama into the 1930's and 1940's, but after her death in 1956, her brother Dr. Erich Wollner inherited the panorama and decided to sell it to the Austrian Chamber of Commerce. Thus ends the story of Vienna's most successful Kaiser Panorama.

There was a two hour break including time for dinner before this very full day of entertainment and presentations culminated in one of the highlights of our convention, the Public Program: Matt Schnittker with a Slip Slide Spectacular; Mark and Beth Ayers with Under the Chestnut Tree, a wonderful Victorian Style

Magic Lantern Show about Longfellow's life; Melissa Ferrari: Beneath the Spectral Oak: A Phantasmagoria Revival (the ectoplasm slide was uber-phantasmagorical!); and Sara Velas and Ruby Carlson

Sara Velas and Ruby Carlson showed Florence in Ruin at the public show Photo: Melissa Ferrari

Mark and Beth Ayers presented their traditional magic lantern show at the public show

Photo (from video): Melissa Ferrari

with Florence in Ruin - or - The Great Escape, an experimental work-in-progress dual-projection slide-show on traveling while staying still, showcased some of the best of four very different approaches to use projected transparent images for entertainment and edification.

Day 3

With the third day again starting relatively early the first signs of tiredness were showing in several faces. This, however, did not prevent anyone from once again showing up and not wanting to miss a single presentation or performance.

Photo: Matt Schnittker

It was Melissa Ferrari and Shrine Maiden (Rachel Makana Aloha O Kauikeolani Nakawatase and Ryan Betschart) with "Kino Lau: Many Bodies" who started the day's program.

A performance with a meditative quality, it featured lantern slides and dissolves of Hawaiian or Hawaiian style landscapes, sometimes dissolving into flowers or into more abstract shapes or landscapes, or at times flowing from more abstract into something more recognizable as landscape or concrete. This was accompanied by a background of varying music, including at times a small drum, or a guitar, and the occasional vocalization or song in Hawaiian (I assumed it to be Hawaiian). With the performance moving along I was beginning to drift into some other state of mind (very relaxing actually), when suddenly BOOM BOOM, a volcano erupts, the terrible volcano blows up, it reveals its nature of devastation.....

Brittany Talbot and Chad Wyszynski presented "A Reading: Shadow Puppetry".

Photo: Melissa Ferrari

Brittany and Chad used images derived from the Dodal Tarot and Tarot de Marseilles to create an interpretation of these Tarot images, which also were kind of stories. For the most part this was shadow puppetry with overhead projectors located behind the screen. But there also were some added special effects, almost too easily overlooked by the enchanting quality of the images seen in front. Only a limited number of Tarot cards were featured, naturally.

Photo: Matt Schnittker

While the performers were changing places, arranging equipment and making last minute adjustments, Jason Anderson, who after having seen Melissa's disassembled chromatrope had become interested in chromatrope making, reported to all that he had successfully 3D printed a working chromatrope prototype. It had taken him only an hour or two last night, using a durable and sufficiently heat-resistant plastic (PETG?). It was working, but in his opinion could still be improved on. Jason will post this on Instagram (look for hardlyhumanMM). Everybody was amazed and some were very happy to hear that chromatropes were now to be had at will. Larry Cederbloom and I were shaking our old heads recalling the day when Larry had tried to come up with a way to re-create chromatropes and given it up as a project too laborious to pursue any further. Times had changed.

Photo (from video): Melissa Ferrari

After one shadow puppet show came another, and yet a very different one in several ways. Margot Fitzsimmons and Georgia Westwood: "Traveling to Movieland" was a shadow theater using both behind screen projection and shadows created from the side before the screen in a unique way. Not your usual shadow puppet show! Quite so! The duo also had added a catchy way of making us guess what was going on.

As the scenes quickly moved or shifted from one to another you could guess, sometimes know more easily just what movie was being parodied or portrayed. I could not make out all of them but did recognize Jumanji, JAWS (easy!), The Wizard of Oz, George Meliès Journey to the Moon, ET, and some kind of werewolf movie. Each scene was complemented by musical accompaniment appropriate for each movie. Great fun!

That something different was in the air became immediately apparent when Laurence Arcadias dressed in a beautiful 1920's Flapper Dress(!?) and Robin Corbet in a star decorated Wizard's robe and matching Wizard hat took to the podium.

Photo: Matt Schnittker

"From Animation to Astronomy: A Comparative Analysis of Early Optical Instruments", was a presentation in which Laurence alternated with Robin and vice versa. Laurence was giving a historical overview of optical devices, and Robin was telling about methods used in astronomy, and both were telling how both animation and astronomy have intersected to help us better understand motion and visualize what is happening.

Camera obscura
• Camera obscuras as far back as 400BC ?
• Reverse image through pinhole
• Used by artists and astronomers
• Johannes Kepler used the term "camera obscura" in 1604.
for observing eclipses
burning your eyes.

Photo: Melissa Ferrari

For example, the camera obscura was used by both artists and astronomers, essentially for the same or very similar purposes (observing and sketching

images, such as eclipses).

Galileo sketched parts of the moon by looking at the edges of the light shadow transition moving across the surface of the moon. He also projected sunspots on a piece of paper using a telescope. He used 36 such drawings and placed them into a sequence, which when used like a flip book will give you an animated motion picture and an idea of sunspot movement over the surface of the sun. There was quite a lot of interesting information contained in this presentation, some examples of which are: How the planet Neptune was found in 1930, or how modern spacecraft was used to make a Pluto Fly-by Animation. Or that X-Rays and Gamma-Rays are used for making astronomical observations using a kind of camera obscura or special pinhole camera for X-Rays. Such an X-Ray pinhole camera has been in space now for many years.

Astronomers have observed that there is a big black hole in the center of the Milky Way. To see that hole, you need a radio telescope the size of the earth itself. The Event Horizon Telescope released that image in 2022. It took years to complete the calculations to get the image of that black hole. Another method of observing space is based on the way lobster eyes work (many long tiny tubes) which will work for X-Rays; or a Gamma-Ray telescope for anti-matter (I hope I got that right).

Photo: Matt Schnittker

Laurence Arcadias is an animation professor with over 12 years of experience as department chair at the Maryland Institute College of Art (MICA). Robin Corbet is a Senior Research Scientist at the University of Maryland, Baltimore County, based at NASA's Goddard Space Flight Center. Together they teach an astro-animation course at MICA with additional help from NASA scientists (Black Holes, Life on Mars, and such).

Their conclusion to this fascinating topic: The history of optical instruments reflects an ongoing dialogue between science and art.

Program coordinator Brian Rogers must have thought that after such a very scientific talk we needed some kind of balance. Christine Marie with her presentation "A Medium of Intimacy: Inverting Ziegfeld's Follies-Scope Creating a Post-Male-Gaze 3D Spectacle" was an overview of her work with Shadow Theater, both in the US and Indonesia, and her subsequent projects including 4Trains, and one based on electricity, lightning, and electric light (Ground to Cloud), as well as others of which she showed us samples. Her next step was to create 3D shadows or "Shadows in Stereo", which is an installation where people can come and do their own 3D shadow. Looking at what others had done before Christine found that the only other live 3D shadowgrams she could discover were done by Ziegfeld Follies, i.e. the Ziegfeld Follies-Scope of the 1920's.

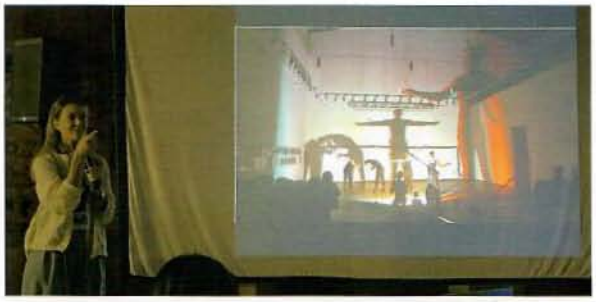


Photo: Melissa Ferrari

In 2012 she created or rather re-invented a 3D shadowgraph instrument, the shadow stereoscope, which is a specialized stereoscope, and used this to create two original works. We were shown one example (antiquated) Augmented Reality, on screen only, in 3D (3D glasses generously provided by Eric, see footnote*), but which according to Christine is nowhere near as good as the original performance experienced live. Unfortunately, due to all the equipment needed she cannot simply bring it with her for presentations.

Christine Marie is an interdisciplinary artist and professor of media study at the University at Buffalo and her work intends to be more than mere visual entertainment, but I leave the "Post-Male-Gaze" part to those who are better acquainted and informed. For more information, see https://www.4christinemarie.com/

After lunch break it was Galen Wilkes: Talking Movies in the Silent Era: How Mechanical Marvels Broke the Sound Barrier 1890s to 1920s, a presentation where we entered a world of mechanical devices all intended to couple early film with sound.

Many of these methods pre-dated the famous 1927 Jazz Singer with Al Jolson. For instance, there was a system which used a phone record with a (projecting) lantern; or the Automated Theater Illustrated Song Machine. Already in 1894 experiments were being done to combine sound with film, the Kinetophone (released in 1913) synchronized music with images, it used ear plugs. The various ways of combining sound

with film can be grouped into two basic types: The dual method which came first (early period), where sound is on a medium separate from film, and joined to film by some kind of mechanical coupling mechanism. The other which came a little later, is the one that would eventually take over and become the dominant and only form of adding sound to film. It is a method where sound is part of the film material itself. Here are some of the many devices Galen mentioned: Cameraphone, Chronophone, Cinephone, Kinetophone (Edison 1913), Phonofilm, Photokinema, Vitaphone, and others.

Galen explained the difference between Sound Film and Talkie. He also pointed out that most early sound films were of songs, illustrated songs or musical motion pictures in a way, and were part of Vaudeville entertainment. Galen pointed out that "there must have been thousands of these short talking pictures being made before Jolson, but they did not come out somehow". Ending his presentation Galen concluded with a series of short sound films and early talking films, illustrating what he had been telling us about.

Photo: Matt Schnittker

Galen Wilkes has been a champion of turn-of-the-20th century arts and entertainment since his early years. Mechanical performing arts have been a major part of his interest, and his presentations, over the decades. The magic lantern, illustrated songs, the phonograph, player piano, and early motion pictures have all starred in his entertainments and historical lectures.

The final performance of the day was Matthew Kneebone: From Ghosts to Glitches. Matthew uses a LCD board with a Bausch & Lomb Balopticon (I believe) to create imagery of an amorphous, indistinct character; a landscape perhaps, or some kind of something, constantly shifting, sliding from an unfocused state into focus, staying for some time or only briefly, before un-focusing, disappearing, with another image appearing, morphing into some different kind of not quite clearly perceived scenery(?) or abstract form or shape. There is no indication that the presentation tries to focus, or show any clear-cut subject matter, displaying instead "impressions" of color and pattern. At times there briefly seems to

Photo: Melissa Ferrari

exist a correlation between what is seen and what can be heard, but this is only temporary, merely accidental, perhaps a mistaken moment, no more. The spoken words you hear accompanying these visual impressions, reach you with a crystal-clear voice, in contrast to what you see, or seem to see, and being somehow present in the very room you are, you look around, you search for its source, you cannot find it, it is not here.

Susanna Wood, who is the person behind that voice, is not physically present, and yet she is performing live from San Francisco, a wonder from the age of media technology. Her spoken text consists of phrases taken from different sources, discussion boards, descriptions, instructions, snatches of conversations, etc. Matthew's projector is a new invention which he calls an LCD Lantern, using a 5in. LCD screen (cropped) with a resolution of 800x600. On first

President Karl Link sums up Photo: Melissa Ferrari

The Award Winners:

Left to Right:

Melissa Ferrari - *Hon Damer Waddington Red Cabbage award*

Mindy Johnson - *Joe Koch Memorial Historical award*

Stephanie Delazeri - *Leora Wood Wells Research award*

Her Majesty Queen Mary and her husband King George V at the British Empire Exhibition held at Wembley, London, in 1925.

The entrance to the British Empire Exhibition in 1925. Slides by E G Wood of 2 Queen Street, Cheapside, London.

(Evans collection)

BUSINESS MEETING MINUTES

Magic Lantern Society of the United States and Canada - 20th International Convention

September 19-21, 2024 Your convention hosts: Matt Schnittker & Melissa Ferrari On Board the Queen Mary, Long Beach, CA

Saturday, September 21, 2024

2024 Convention - Award Presentations Brian Rogers, 3 pm.

·Leora Wood Wells Memorial Research Award

Finalists: Mindy Johnson, Stephanie Delazeri, Christine Marie. Winner: **Stephanie Delazeri:** *An Overview of Erotic and Pornographic Magic Lantern Slides and Their Broader Historical Context*

·Joe Koch Memorial Historical Award

Finalists: Janelle Blankenship, Stephanie Delazeri, Mindy Johnson, and Larry Rakow. Winner: **Mindy Johnson:** *"Bessie Mae Kelley: Titles, Slides & A Woman at the Dawn of An Industry"*

·Honorable Damer E. Waddington Red Cabbage Award

Finalists: Mark and Beth Ayers, Stephanie Delazeri, Mellissa Ferrari and Shrine Maiden. Winner: **Melissa Ferrari and Shrine Maden:** *"Kino Many Bodies"*

Business Meeting Call to Order

- President Karl Link called the Business Meeting to order at 3:11 P.M.
- Quorum: 18 current members x 5% = 6 minimum for quorum. (34) members in attendance at convention. This meeting will constitute the Biennial Meeting of the Membership in accordance with the Bylaws Article 2.6.

President's Report - Karl Link

- Thank you to all the convention organizers, Matt and Melissa, the entire Schnittker family, Ron, and Brian.
- **Introductions:** Karl introduced all members of the BOD, including David Evans who was unable to attend, and Honorary Life Member Larry Cederblom. Our 501(c)(3) bylaws allows changes from the past organization, the Board voted in July, 2024 to add a 6th board member position.
- **Membership:** As of August 2024 the Society has 103 members, which is what we had the year before at about the same time (105 as of 6-28-23). As far as numbers go we are doing as can be expected, which is 110-120 members by the end of the year. On the other hand we cannot expect any significant increase in membership beyond the usual 120 or so. Q: Is this convention's attendance typical? A: Yes. 40-60 is typical. Q: One click pay button was added to website for membership; can an auto receipt be added? A: Website help is always welcome.
- **Finances:** Our financial situation needs improving. Since 2021 expenses for each year have exceeded income. The reasons vary year by year, as do the amounts, in 2023 the loss was less than $ 200, hardly worth mentioning, in other years including this year, the loss was more than we can afford in the long run. So far the difference was covered by our financial reserves, but we will need to find ways to stop losing money (approx. $4.3k in 2021; and $2.35k in 2022). Three points mainly affect the society's annual budget: Membership dues, the ML Gazette, and our biennial convention.
- **Gazette:** This is our main cost factor accounting for around 90% of our annual expenses. A single gazette costs between $10-12 each. In other words our current membership dues will cover no more than four issues per year. Comment: Suggestion was made to switch to a digital Gazette, then compile and print a volume of the preceding Gazettes for each convention.
- **Biennial Convention:** The Society's conventions are special occasions and represent an important part of

our activities. Financially they may or may not be successful and it's hard to tell beforehand which way they will turn out. Generally they do not pose a financial problem, but they can be quite costly and are a high risk venture for a small group such as ours. We need to be careful when planning them. Q: Is the convention self-sufficient A: Conventions are intended to break even with un-paid presenters.

- **Publications:** The society regularly has published the ML Gazette, the ML Research Supplement, and, thanks to Larry Cederblom, the monthly electronic epub. With the death of Kentwood Wells earlier this year the ML Research Supplement has lost its editor. As for the ML Gazette, David & Lesley Evans plan was to publish four issues each year, but a low number of articles submitted for publication is a problem. Frequently they write articles themselves in order to have something to publish. Since we are paying commercial prices for printing we need to watch our overall costs in order to keep within our annual budget.

- **Concluding Remarks**: Overall, while our society is doing well, it is doing well in two areas: Membership numbers are stable and overall interest in the ML and ML related fields are good or even excellent. Our financial situation will need to improve. I hope we can find ways to do so within a year, but it may take two years.

New Business

- **Board of Directors Election for 2024-2026 Term**: Secretary-Treasurer Ron Easterday reported 31 ballots received, voting was unanimous for the nominees with no negative votes and no write-in votes. The Board of Directors for the 2024-2026 term are: Melissa Fessari, David Evans, Brian Rogers, Ron Easterday, Matt Schnittker, and Karl Link. Welcome Melissa and thank you for offering to be on the Board.

- **Research Committee:** A call was placed for volunteers for pre-review editorial board, contact Ron or Terry. A couple volunteers to date, more are welcome.

- **Preserving Member Knowledge:** Debbie Borton comments that much institutional knowledge is held by older members and suggested the Society hire a videographer with a knowledgeable interviewer before and at the next convention to record the host of knowledge held by current members. Comment: An oral historian would be an appropriate person to contact, but the person must be knowledgeable about magic lanterns.

- **Dues:** Recommendation by Terry Borton for the Board to raise dues to meet operating expenses.

- **Next Convention**: Welcome a volunteer to host the next convention, try to rotate east coast, west coast, central. Our next convention in 2026 coincides with two important events,the 250th Anniversary of Independence 1776-2026, and the 2026 FIFA World Cup in US, Canada, and Mexico planned for June 11-July 19. We should try and avoid these dates and places so as not to compete with any of them.

Adjournment: Business mtg adjourned 3:47 PM.

The Purposes of The Society shall be:

To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

Magic Lantern Society of US & Canada (abbreviated to MLS herein) and Editorial Policy.

The MLS Gazette Editors welcome articles, letters and other contributions for publication. They expressly reserve the right to amend or refuse the foregoing if not in compliance with editorial guidelines. Opinions expressed by an author do not imply those of the editors or MLS, who disclaim any liability for errors, omissions, inaccuracies or the consequences thereof.

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Note: As a Society, MLS does not give valuations nor takes responsibility for advice or guidance, nor implies any form of guarantee for the accuracy or consequences arising from information so given.

The Magic Lantern Gazette Calendar – October 2024

Events

Nov. 1-3, 2024, ***Dia De Los Muertos,*** including magic lantern show by Matt Schnittker, Old Town San Diego State Historic Park, 4002 Wallace St., San Diego CA 92110.

Nov. 2, 2024, ***Lighting the Industrial Revolution,*** exploring safety, domestic and industrial lighting, looking at Victorian gas and electrical lighting, with a magic lantern in the Limelight Cinema, Black Country Living Museum, Tipton Road, Dudley, DY1 4SQ, UK.

Nov. 2, 2024, ***The Phantasmagoria: A Day of the Dead Magic Lantern Show,*** lanternists Jeremy and Carolyn Brooker will summon up this art of illusionists, Guy's Hospital Chapel, St. Thomas Street, London SE1, England.

Nov. 4, 202, ***Ueda-ke Nishiki Kage-e Project with Nishiki Kge-e Ikeda-gumi***, performing a longer story at Kyu Ueda-ke Jutaku, a designated cultural asset of Yao City, Osaka Prefecture, the Former Ueda Family Residence, 64-2 Higashi-ido Kaide-cho, Muko City, Kyoto Prefecture, Japan.

Nov. 15-17, 2024, ***Journey through Time,*** magic lantern show by Matt Schnittker, Strathearn Historical Park, 137 Strathearn Pl, Simi Valley, CA 93065.

Nov. 17, 2024, ***Sakura Shiranami Hyoito-bukuro*** *(Cherry Blossoms falling, a burglar and a possessed bean bag),* Nishiki Kage-e performance, part of special exhibition at Suita City Museum, 4 Chrome-10-1 Kishibekita, Suita, Osaka 564-0001, Japan.

Nov. 21, 2024, ***A Magic Lantern Show,*** talk by Irene Marriott, Southwick Camera Club, Deall Room, Southwick Community Centre, Southwick St., Southwick, BN42 4TE, England.

Nov. 23 and 24, 2024, ***Victorian Christmas,*** experience the traditions of Christmas as the Schoolmaster entertains you with a seasonal Magic Lantern Show, Halifax Citadel National Historic Site, 5425 Sackville St., Halifax, B3J 3Y3, Nova Scotia, Canada.

Dec. 15, 2024, ***A Family Edwardian Christmas at Lauriston Castle,*** includes a traditional magic lantern show, Lauriston Castle, 2a Cramond Road South, Edinburgh, Scotland EH4 5QD UK

Dec. 15, 2024, ***Magic Lantern Show,*** a glimpse of 19th-century Venice through original slides of the period, enhancing a little-known but historically and aesthetically valuable photographic heritage, brought to life by Laura Minici Zotti, founder of the museum. Museo del Precinema, Prato della Valle 1/A, Padova, Italy.

Dec. 20, 2024, ***Magic Lantern Christmas Show,*** Patrick Furley provides a Christmas show using original plates and readings, Wotton-under-Edge Historical Society Museum & Heritage Centre, The Chipping, Wotton-Under-Edge, Gloustershire GL12 7AD, England.

Jan. 25, 2025, ***Annual General Meeting,*** Magic Lantern Society (UK), The Musical Museum, 399 High Street, Brentford, London TW8 0DU, England.

Through 2025, ***Project Space Residency,*** featuring Melissa Ferrari, Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607.

Exhibits

Oct. 1 to Nov. 5, 2024, ***Magic Lantern Tour,*** offering visitors a captivating peek into Salem, Massachusetts' supernatural history. Participants explore the city's haunting sites while a magic lantern show p=transports them back in time, projecting rare 19th-century glass slides. Salem, MA. Book at roryobrienbooks.com/tours

Ongoing, ***Fred Harvey hand-colored photograph magic lantern slides,*** Wheels Museum, 1100 2nd St SW, Albuquerque, NM 87102.

Through Jan. 19, 2025, ***In Your Wildest Dreams: Ensor Beyond Impressionism,*** focusing on James Ensor's fascination with masks, skeletons, and caricatures, lanternists Ditmar Bollaert features a chamber theatre with continuous video projection, royal Museum of Fine Arts, Leopold de Waelplaats 1, 2000 Antwerpen, Belgium.

Through Dec. 29. 2025, ***Im Zauber des Lichts – Bildrewelten der Laterna Magica: Magic Lantern and Toy Lantern Slide exhibition,*** Freilichtmuseum Hessenpark, Laubweg 5, 6126 Neu-Anspach/Taunus, Germany.

Online

Magic Lantern Performing Group, Improve your skills every other Wednesday on Zoom. Contact Terry Borton: tborton@magiclanternshows.com

Media History Digital Library, https://mediahistoryproject.org/collections/magic-lantern/ Magic lantern ephemera.

De Luikerwaal Dutch Virtual Museum, https://www.luikerwaal.com/ Magic lantern history, pictures, stories.

Lucerna – the Magic Lantern Web Resource, online database collaboration covering all aspects of magic lanterns. http://lucerna.exeter.ac.uk/

The Museum of American Magic Lantern Shows, 5-minute intro, 10-minute Highlights Tour, 30-minute In-Depth Tour and Kids' Page. www.magiclanternmuseum.com

To add your magic lantern show, exhibition, or other event to our calendar, or to list your show for potential bookings, drop a line to ***briandrogers@gmail.com.***